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MANY WATERS

A GEORGE WASHINGTON

PAGEANT

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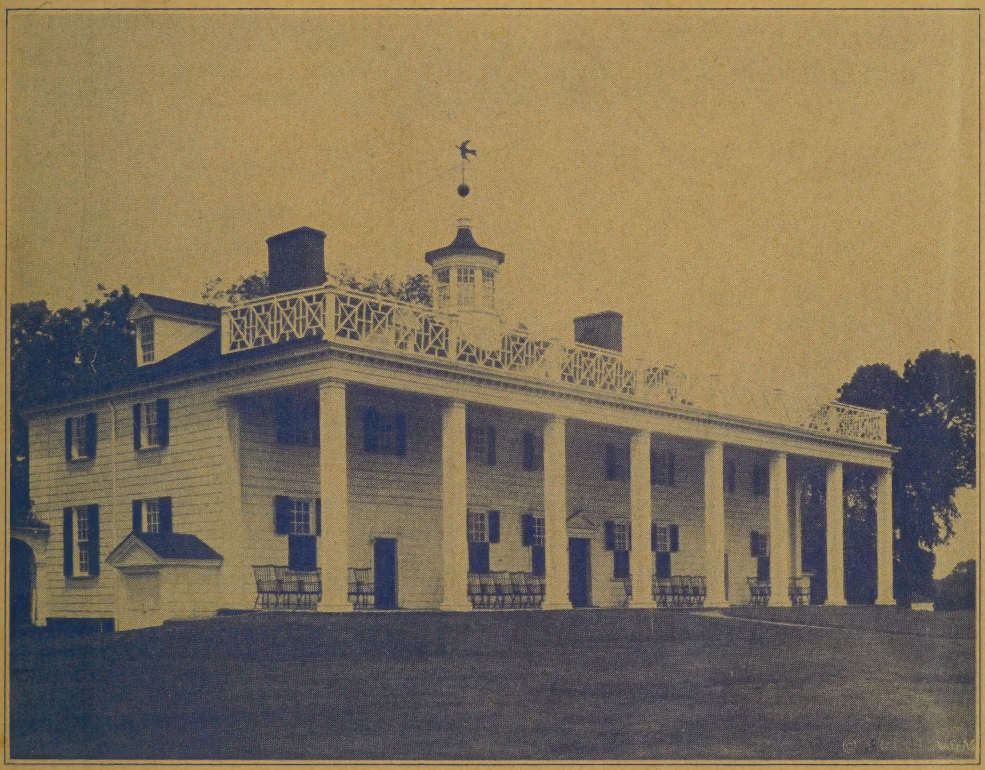

THE MANSION AT MOUNT VERNON—*View Overlooking the Potomac*

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UNITED STATES GEORGE WASHINGTON
BICENTENNIAL COMMISSION

Washington Building
Washington, D. C.

BOSTON PUBLIC

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MANY WATERS

by

MARIETTA MINNIGERODE ANDREWS

A

GEORGE WASHINGTON

PAGEANT

With Music Arrangement
by
LYMAN McCRARY

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UNITED STATES GEORGE WASHINGTON
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INTRODUCTION

THE George Washington Bicentennial Celebration in 1932 affords an opportunity for child and adult, student and teacher, for clubs, colleges and churches, for civic, fraternal, cultural and patriotic bodies, for both the American and the foreign-born in our midst, to give wide use to the play and pageant.

This pageant, *Many Waters,* as well as other pageants and plays issued by the Commission, seeks to reflect the spirit of George Washington and his time. It should be borne in mind that whatever departure is made from strict historical accuracy is done with the idea of enhancing the dramatic effectiveness of production.

The Commission issues a Catalogue in order to acquaint those who are interested in dramatic presentations for their local celebrations, with a list of available pageants and plays, together with certain data pertaining thereto, centering around the theme of George Washington and his time.

The Catalogue has two divisions of dramatic material: (1) that issued by the United States George Washington Bicentennial Commission to be distributed without charge; (2) that available among publishers throughout the country. Individuals and committees may secure a Catalogue upon request and so be aided in selecting that form of drama most suitable or adaptable to the given need as related to the auspices and the place of production.

The Commission requests that two copies of the program of any George Washington pageant or play given at any place in the United States, or in a foreign country, be sent to the above mentioned Department so that the programs may be placed in the annals of the Commission which will be made a permanent memorial. It is urged that not only the auspices, date and place of the presentation (indoor or outdoor) be placed upon the program, but also the name of the city or town, and state.

* 1098-05-153

U. S. George Washington Bicentennial Commission
April 6, 1932

FOREWORD

THIS pageant is arranged in thirteen scenes; thirteen sponsors will develop it for the thirteen original colonies. Each director will expand or simplify the pageant according to the conditions under which it is produced. The experienced director will need no suggestions as to the action. For those less experienced each scene is introduced with a few recommendations.

Contrary to the usual technique of this form, it alternates its action from recitation and pantomime to dialogue, that the medium of expression may suit the varying themes, the more intimate groups being in dialogue, the spectacular events in pantomime with music.

The pageant begins and ends as the life of George Washington began and ended—to the sound of great waters. This water motif is the musical accompaniment, typifying the gathering forces and potentialities of the human life it portrays.

The scene shifts north, south, east and as far west as was known to George Washington along the streams which were the thoroughfares of traffic and travel; along those waterways which, in his plans for further facilitation of commerce, were to connect the east and west by additional canals and along which the early towns were built, and in sight of which the great campaigns were made; rivers upon which the manufactories of the north and the agriculture of the south were equally dependent for watering the acres and turning the wheels and conveying necessary commodities, both exports and imports.

The pageant closes in hearing of the Potomac, when the last sound about the Mount Vernon estate stilled in the gathering darkness, the Potomac rippling about the piers of the little home-made boat-landing at the foot of the hill, murmurs flowing on its way to the sea. The last scene completes the cycle: the elderly couple in the warmth of Mount Vernon, little Nellie Custis tracing their shadows cast on the wall by the candle light.

SCENES AND CHARACTERS

(In the order of their appearance)

PROLOCUTOR—SPIRIT OF THE RIVERS

Scene I: THE BOY WASHINGTON PLANTS TREES IN FREDERICKSBURG

ROYSTON
GEORGE WASHINGTON
MARY BALL WASHINGTON
THORNTON
ALLEN
JACKSON
CLOWDER
MRS. FAUNTLEROY
WILLIS
WALLE
LADIES AND GENTLEMEN;
NEGROES
A FRONTIERSMAN

Scene II: THE BURIAL OF GENERAL BRADDOCK

INDIAN WARRIORS
GENERAL BRADDOCK
COLONEL GEORGE WASHINGTON
SOLDIERS AT BURIAL OF BRADDOCK
HUGH MERCER
DUNBAR
DR. CRAIK
PETER WAGENER

Scene III: WASHINGTON VISITS MARTHA CUSTIS AT HER HOME

MRS. MARTHA DANDRIDGE CUSTIS
OLD NEGRO BUTLER
COLONEL GEORGE WASHINGTON

Scene IV: WASHINGTON TAKES COMMAND OF THE CONTINENTAL ARMY

GENERAL GEORGE WASHINGTON
GROUP OF STATESMEN AND OFFICERS
POPULACE
CHILDREN

Scene V: GENERAL AND MARTHA WASHINGTON AT VALLEY FORGE

Martha Washington
Soldier
General Washington
Major General Lafayette
General Von Steuben
Ragged Man

Scene VI: THE SURRENDER OF CORNWALLIS AT YORKTOWN

Officers at Surrender of Yorktown
The French under Rochambeau

Scene VII: CHRISTMAS FESTIVITIES AT MOUNT VERNON

Negroes
An Old Mammy
Butler
A Parlor Maid
General Washington
Lady Washington
Guests

Scene VIII: SUNDAY MORNING AT POHICK CHURCH

The Notables who Assemble at Pohick Church
Children with their Black Mammies
The Reverend Lee Massey

Scene IX: THE FIRST INAUGURAL

A Group of Children
A Group of Revolutionary Veterans
General Washington
Governor Clinton
General Knox
Alexander Hamilton
Baron Von Steuben
General St. Clair
Vice-President John Adams
Signers of the Declaration of Independence
The Chancellor of New York Robert Livingston
Mr. James Otis

Scene X: PRESIDENT WASHINGTON INTERVIEWS A SCOTCH LAND OWNER

PRESIDENT WASHINGTON
THREE COMMISSIONERS
MARCIA BURNS
DAVID BURNS

Scene XI: L'ENFANT SHOWS THE PRESIDENT PLANS FOR THE FEDERAL CITY

MAJOR L'ENFANT
THOMAS JEFFERSON
PRESIDENT WASHINGTON
A SERVANT

Scene XII: THE PRESIDENT SITS BEFORE GILBERT STUART

GILBERT STUART
PRESIDENT WASHINGTON
JOSEPH, A FOOTMAN
MARTHA WASHINGTON
NELLIE CUSTIS
MR. AND MRS. ROBERT MOORE
MR. LAWRENCE LEWIS
MISS REBECCA GRATZ
THE SECRETARY OF STATE
MAJOR L'ENFANT
THE SECRETARY OF THE TREASURY
MR. AND MRS. WHARTON
THE ATTORNEY GENERAL AND MRS. LEE
MRS. BORDLEY
MISS ELIZABETH BORDLEY
THE VICE-PRESIDENT
COLONEL CARTER OF VIRGINIA
MRS. CARTER

Scene XIII: TRACING SILHOUETTES

PRESIDENT WASHINGTON
MARTHA WASHINGTON
NELLIE CUSTIS
LAWRENCE LEWIS
HOUSEHOLD SERVANTS

Overture—Handel's "WATER MUSIC" (Orchestra)

PROLOGUE

Music: obligato, "Allemande", from "WATER MUSIC"

The Spirit of the Rivers [*appearing on the apron stage. She is clad in clinging silken garments, shading from deep to light shades through bronze-green, olive-green, golden-green, topaz and amber, to blue green.*]—

George Washington! What mighty waters sang,
Through thy momentous life in varying tone!
In babyhood, the pleasant, lapping sound
Of Pope's Creek, as its silver tide curled 'round
Wakefield, the homestead that thy fathers built.

A boy, the Rappahannock sang for thee
In more adventurous theme, around the rocks
At Fredericksburg; thou knewest its fierce, swift ways
And all the moods it voiced, grave or gay.

A youth, thou stoodst beside a broader stream,
And watched the blue Potomac flowing on;
Dreaming fair dreams of cities to appear
In later years along those wooded shores.
The rhythm of the rivers stirred thy blood,
As Shenandoah, from its mountain source
Met the Potomac.——
As the Alleghany
Met the Monongahela at Duquesne.
The glistening Rivanna, as it cleft
The Blue Ridge, through the hills of Albemarle
And the reflection of an old White House,
Near the Pamunkey, where thy Martha lived.

The Severn and the Susquehanna shone
Before thine eyes; Hudson and Delaware;
And York and Charles; great dangers and great triumphs
Along the rivers of thy native land,
As life ran on from infancy to age.
A net-work of proud rivers and a glimpse
Of a vast ocean far beyond the bays,
Drawing the rivers surely to itself.

Then, as thy life, lived so abundantly,
Drew to its close like river drawn to sea,
Walking with Martha in the sunset hours,
Thy vision swept across a placid stream;
Mount Vernon's green hills sloping to the river,
Potomac's rippling music in thine ears,
Even as thine eyes closed on this earthly scene.

[*The* PROLOCUTOR *steps through curtains behind her, There is a brief interlude of music from the Handel suite.*]

Scene I

THE BOY WASHINGTON PLANTS TREES IN FREDERICKSBURG

SPIRIT OF THE RIVERS [*appearing before curtain and speaking to a phrase of the "Water Music"*]—1744. In hearing of the Rappahannock River, on the outskirts of Fredericksburg.

[*The curtains part to show the action taking place on the main stage. School children are playing a game of "London Bridge is Falling Down." (Music: "London Bridge" called "Fallen Bridge"); others loiter along from school; two lads are wrestling good-naturedly; ladies and gentlemen; negroes; a frontiersman in buckskins.*]

ROYSTON—Here comes George now with his mother.

GEORGE [*to his* MOTHER]—If I see you to your gig, mother, may I be excused to play with the boys?

MARY BALL WASHINGTON—The horse is hitched not far from the bridge—'tis but a step—then you may go. I must haste to plant these Sweet William roots.

GEORGE—And for me, I shall plant my chestnut burrs here on the green!

[GEORGE *accompanies his mother off stage.*]

THORNTON—George has been in town. His mother allows him to deal for her.

Royston—He thinks he's a man.

Thornton—And he is nigh to being a man. When a boy's father is dead, and his mother is a widow-woman, then a boy is nigh to being a man.

Royston [*as* George *returns*]—Good day, Master George Washington.

George—What do you think? I have horse chestnuts in my pouch! We do not see this tree in our parts, it has a rare brave blossom. Me-thinks it would be fine to plant these seeds.

[*The boys stand close beside him in admiration.*]

Thornton—How many have you?

Royston—Count them, George.

George [*counting*]—1, 2, 3, 4, 5, 6, 7, 8, 9, 10. 11, 12, 13. Thirteen—that's odd!

Thornton—I see no oddity to it, thirteen is bad luck.

George—Old conjure tales from your mammy! Thirteen is the number of our colonies—that turns the luck!

[*Other boys join the group.*]

Allen—What are you doing?

Royston—George has thirteen chestnut burrs.

Jackson—Going to plant them?

George—Yes.

Clowder—All those?

George—What now, boys, shall we name these nuts for our thirteen colonies and plant in Fredericksburg a tree for every one?

[*Cries of "Yes!"* George Washington *distributes the nuts, naming the lads as he deals them out*—Royston, Thornton, Taliaferro, Taylor, Jackson, Allen, Clowder, Braxton, Lewis, Berkley. *The boys scratch in the ground.*]

George—Proper planting is with a spade and deeper. Scoop you a good hole, Lewis, and trample it down firm.

[MRS. FAUNTLEROY *passes.*]

MRS. FAUNTLEROY—What are you doing, George?

GEORGE—Planting some trees and naming them for the thirteen colonies. They come from afar. Their blooms are upstanding like candles.

MRS. FAUNTLEROY—Horse chestnuts! May I plant one?

[*Two other boys,* WILLIS *and* WALLE, *join the group.*]

GEORGE—Gladly, Madam. [*handing her one of the remaining three.* WILLIS *and* WALLE *step forward and say simultaneously*]——

WILLIS AND WALLE—May I dig the hole for you, Mrs. Fauntleroy?

MRS. FAUNTEROY—Thank you. [GEORGE *watches the digging and planting.*]

GEORGE [*to* WILLIS *and* WALLE]—Here are my two last nuts. Will you each plant one? And I have one for myself.

MRS. FAUNTLEROY—Mine is for South Carolina.

BOYS [*in turn*]—

Massachusetts,
Pennsylvania,
New York,
New Jersey,
Georgia,
Rhode Island,
North Carolina,
Delaware,
Maryland,
Connecticut,
New Hampshire.

GEORGE—Mine is for Virginia!

Curtain

[*Entr'act—Music: "Greensleeves".*]

Scene II

THE BURIAL OF GENERAL BRADDOCK

Spirit of the Rivers [*appearing: "Water Music"*]—1755. In hearing of the Allegheny and Monongahela—the Western Frontier.

[*Military music: "British Grenadiers".*]

Spirit of the Rivers—

From Alexandria bravely starting out
Went Braddock's Expedition toward the West—
The French and Indians harrying the land—
The British and Colonial forces marched
To fight, their destination Fort Duquesne,
(Now known as Pittsburgh), where the Allegheny
Meets the Monongahela, joining there
To form the great Ohio's mighty stream.

[*The curtains part, revealing several Indians,—listening, crouching, drawing the bow; one Indian to stand off to one side, immovable throughout the scenes that follow, as spectator of the burial. Music: "Alknomook".*]

Spirit of the Rivers—

With General Braddock was his youthful aide,
George Washington, whose youth spent in the wilds—
Had well acquainted him with savage wars
And treacherous methods of red warriors;
Well known to him, the secret Indian trails.
He marked the wild geese flying overhead,
Knew sultry summer suns and wintry gales,
Knew the migrations of the cedar birds
And marked the poisoned arrows whistling flight
And strategems of the untutored foe.

Curtains

[*To the military music: "British Grenadiers", loud and aggressive, two figures cross the apron stage in earnest conversation.*]

SPIRIT OF THE RIVERS—

He warned the gallant Braddock of these things,
Respectful as a junior officer,
Yet earnest, since he knew whereof he spake;
But rank and military training gave
The General confidence in old world ways—
For Braddock also knew whereof he spake—
He was a seasoned and intrepid soldier—
Deaf ears were his. In gallant uniforms
Of red and white, to martial music, on
The British marched with much of lordly pomp
(Their lurking enemy were vast amazed)
And such parade as Washington deplored.

[*The battle orchestration dies out and a ringing shot is heard. Silence—followed by the dirge. Music: "The Dead March". The curtains part on the burial scene. It takes place in the middle of the road which* GENERAL BRADDOCK'S *soldiers had so laboriously builded. When the service has ended, Trumpet calls "Last Post."*]

SPIRIT OF THE RIVERS—

The general met his death at the Great Meadows.
There was he buried, mourned and honored; there,
On the Frontier, the forest's groined arch
Was his cathedral, and the whispering winds
His Requiem. The Chaplain, Hamilton,
Was sorely wounded, so it happened that
No consecrated priest was present. Then
The General's youthful Aide, George Washington,
Schooled in the ritual of the English church,
Himself performed the priestly office.

[*The solitary* INDIAN *remains as he stood, arms folded. Indian music.*]

SPIRIT OF THE RIVERS—

His towering figure and his boyish face
Presided o'er the solemn scene, the Book
Held open in his hand. With bare heads bowed
Hugh Mercer, Dunbar, Craik and Peter Wagener,

Made the responses, murmured the "Amen."
Mayhap stealthy Indians, lurking in the shadow
Immovable, watched the tall, pale-faced youth
Scatter a little dust into the grave—
"Ashes to ashes" said he, "dust to dust."

Curtains

[*Entr'act music: Funeral hymn, "O God Our Help"—St. Anne—by quartet of male voices.*]

Scene III

WASHINGTON VISITS MARTHA CUSTIS AT HER HOME

Spirit of the Rivers [*appearing: "Water Music"*]—1758. In the sound of the Pamunkey River—at the White House, the home of the Widow Custis in Kent County.

[*The curtain rises. On the main stage the drawing room at White House. It is late afternoon. The* Dame Custis *sits at the window looking out upon the Pamunkey. The sounds of the Negroes coming in from the fields reach her; they are singing. (Music: "Dundee"); she has been occupying herself rolling tapers for the lighting of the candles and whale oil lamps but her work falls to her lap as she listens. An old Negro butler enters, announcing* Colonel Washington, *who strides into the room. At sight of the lady he bows low and kisses the fingers she extends to him. They do not speak. He stands gazing out of the window.*]

Martha—Dear Sir, you are so serious. Could you not lay aside these burdens when in my company? I fain would lighten your mood with a little laughter.

Washington [*tenderly*]—It is your understanding which doth always ease me. The thought of you lightens my heart and brings nearer all that I desire for our beloved Colony.

Martha [*looking up inquiringly*]—You have much in mind for Virginia?

WASHINGTON [*hesitates, listening absent-mindedly to the strains of melody floating in from the slave quarters*]—I dream—the great projects that lie ahead. Schools to be built, teachers to be trained—that our colonists may meet the world on a fairer basis—universities; science runs on apace in this progressive age, we must have institutions equal to any in the world, for we cannot today calculate upon the future. The Crown——

MARTHA—Think you the Crown will ever acquire territories beyond our present boundaries?

WASHINGTON—Aye, vast lands, areas of which as yet we know nothing. And with the influx of foreign born into these colonies——

MARTHA—You seem not to have thought of the poverty now existent among us; except for such as live in Manor houses, and they, often, fare too luxuriously. How would we feed this increasing population?

[*The daylight has faded; the old* BUTLER *enters with silver candlesticks, lighting them with a taper; he draws the window curtain and bows himself out.*]

MARTHA—I must own to a sincere affection for my Negroes.

WASHINGTON—I, likewise, for mine—and a greater need. I must wonder at the dispensations of Providence, which, by means of a traffic obviously iniquitous, provides our agricultural districts with labor essential to success.

[*The couple remain silent while a new Negro melody (Music: "Arlington" called "Ataxerxes") comes from without.*]

MARTHA—How melodiously these serenades fall upon the ear! There is in them an aspiration for which I cannot account—always the undertone of tears.

WASHINGTON—It moves me that in so many things we think alike. Since that happy hour when we made our pledge to one another, my dear, my thoughts go out to you as to another self.

MARTHA—It pleasures me truly to hear your sentiments.

WASHINGTON—Would you sing for me my favorite—"Give Me Thy Heart"?

Martha [*before seating herself at the harpsichord*]—I trust this day has been to your contentment?

Washington—No day, dear Madame, is long enough for the accomplishment of all I have in mind.

[Martha's *fingers stray over the opening chords of the song, "Give Me Thy Heart" by Francis Hopkinson.*]

Curtains

[*Entr'act Music: "Robin Adair".*]

Scene IV

WASHINGTON TAKES COMMAND OF THE CONTINENTAL ARMY

Spirit of the Rivers [*appearing: "Water Music"*]—1775. In the sound of the Charles River, Cambridge, Massachusetts.

[*The curtains part. This tableau should be enacted from a balcony; a group of statesmen on the main stage facing the audience; the populace with their backs to the officers and audience. Children will figure well in this, babies lifted upon their fathers' shoulders.*]

Spirit of the Rivers—

On July third, seventeen seventy-five,
George Washington took full command at Cambridge
Of Continental armies all. And thus
Virginia, to her sister colony
Massachusetts, sent her best-loved son;
Forming a bond in friendship, as in blood,
Between these two first English colonies.
John Adams, wise New Englander, devised
This policy, and down to our own day
Is felt the sympathy the act engendered.

[*Interlude of martial music: "The Girl I Left Behind Me".*]

SPIRIT OF THE RIVERS—

Six months had passed since that heroic moment
The temper somewhat altered, sterner grown,
Anxiety pressed hard on every heart.
Some symbol was required to represent
Those holy rights for which the patriots fought.

[*Interlude: A chorus of children singing, "See the Conquering Hero Comes"—Handel, with words of the chorus sung at Yorktown.*]

SPIRIT OF THE RIVERS—

Then, from the balcony of Craigie house,
A banner flung its folds out to the breeze.
The General in command raises his flag:
Distinguished patriots stand beside him as
He spreads the sacred folds before their eyes.
Long years ago, in childhood, he had planted
Thirteen brown nuts and named them, one by one,
For thirteen colonies; today, he shows
In thirteen stripes of red and white, the same
Bound closer now and indivisible.
Yet still the left-hand upper corner bears
An old device inherited from England,
Ours, as our English blood—the crimson cross
On field of blue, Saint Andrews' cross of Scotland.
This, known as "The Grand Union", soon gave place
To the blue field with silver stars; a star,
At first, for every colony; today,
For every State—a galaxy of stars.

Curtains

[*Entr'act music: "Song of Faith"—John Alden Carpenter.*]

Scene V

GENERAL AND MARTHA WASHINGTON AT VALLEY FORGE

Spirit of the Rivers [*appearing: "Water Music"*]—1778. In the sound of the Schuylkill River—Valley Forge.

[*The curtains part. The scene occupies the main stage and shows the interior of the living room in the stone house at Valley Forge.* Martha *is engaged in overseeing the preparations for supper.*]

Martha [*to the soldier acting as servant*]—John, it is time for the General's return. Major Lafayette will accompany him. Ah, here they are! Put on another log.

[*Shuffling sound at the door. It opens with a gust of wind and snow. Two men enter.* Martha *brushes the snow from her husband's cloak, the* Soldier *performs the same office for* Lafayette. Major Lafayette *kisses* Mrs. Washington's *hand.*]

Washington—My dear Patsy, Von Steuben will be here in a moment. It will not incommode you?

Martha—Assuredly not. He is most welcome. John, another place at table. Perhaps Major General Lafayette will sing for us one of his gay national songs while we wait for Baron Von Steuben? A song will seem of good cheer, methinks.

Lafayette—With the utmost of pleasure, Madame.

[Lafayette *sings "Marlbrook s'en va t'en guerre". A loud rap on the door interrupts.* Baron Von Steuben *enters.* General Washington *relieves him of his dripping cloak and leads him to the fire.*]

Washington—Welcome, most welcome, Baron.

Von Steuben—Ach, Herrschaften, but it makes bad weather yet—Donnerwetter!

MARTHA—We are happy to see you, sir. [*he kisses her hand*]. Your old world courtesy is most charming. This young man has already spoiled me. In so rough a world as our winter camp, we hardly look for knightly bearing. The supper is ready. Will the General ask the blessing?

WASHINGTON—For these, Thy blessings we are about to receive, we thank Thee, Lord.

VON STEUBEN [*when they are seated*]—Was fur ein Essen! sacra bleu! Im Lager ein Gottesgaben.

MARTHA—You speak German to puzzle me. I learned some French but we were not taught by our tutors your guttural speech.

LAFAYETTE [*laughing*]—He would only say, fair Madame, that this is a rare repast, a gift of the gods found here in a military camp. The Baron can swear in several tongues besides the King's English.

VON STEUBEN—Der King's English! But dat is droll! We of three nations are in arms against him. Yet already now him I can curse, gnadigste in all languages.

[*A knock at the door.*]

THE SERVANT—Dispatches for the General.

[A MAN *enters, emaciated and ragged, with a letter. He pictures the misery of all.*]

MARTHA—Here, my good man, draw up to the fire.

LAFAYETTE—What may the tidings be, my General?

WASHINGTON—Of great distress. I must go hence and see what can be done for these poor fellows. For myself, I fare not badly, but oh, the men! I have a constitution equal to the strain—but they—it is a bitter thing to behold suffering beyond one's power to alleviate. How I long for Spring—the blue-birds are already at Mt. Vernon——

LAFAYETTE—Mon General, so long as you are spared to lead us, we shall endure.

Curtains

[*Entr'act Music: "Blow, Blow Thou Winter Wind".*]

Scene VI

THE SURRENDER OF CORNWALLIS AT YORKTOWN

Spirit of the Rivers [*appearing: "Water Music"*]—1781. In the sound of the York River—Yorktown.

> [*The curtains part. The surrender of Cornwallis, shown in tableau on the main stage and apron, composed after the painting, in the Rotunda of the Capitol, by John Trumbull—the key to which lists all the officers present. This ballad is recited in a spirited manner.*]

Spirit of the Rivers—

Here on the coast of Virginia it ended—
Cornwallis ensnared in the trap he had set!
None guessed George Washington boldly intended
To sweep from the north and to join Lafayette.

Like Jove he bore down, and a great combination
Of forces took place; he, assuming command,
With relentless, immediate, and sure concentration,
Then bottled them up both by sea and by land.

[*Music: "Ode to Columbia's Favorite Son"*.]

Spirit of the Rivers—

So what could the enemy do but surrender?
The flag of truce hoisted, their own flag was furled.
Eight thousand strong, their arms they delivered,
While their bands played a tune of an "Upside-down-world."

[*Music: "The World Turned Upside Down"*.]

Spirit of the Rivers—

The French under Rochambeau stood in formation.
They who, when hard fortune drove us to the wall,
Stood sponsors and fighters for our young nation.
General Washington rode in command of them all.

[*Music: "Marlbrook s'en va t'en guerre"*.]

Spirit of the Rivers—

Cornwallis plead illness, so General O'Hara
Proffered in name of Cornwallis his sword;

General Lincoln, at gesture from Washington, took it,
Bowed low, and returned it with never a word.

"They are gone," said George Washington, "soldiers and sailors,
The invaders already are sailing the sea!
He thought of his Martha—he thought of his mother,
"Mount Vernon and Fredericksburg—waiting for me."

Curtains

[*Entr'act Music: "Yankee Doodle".*]

Scene VII
CHRISTMAS FESTIVITIES AT MOUNT VERNON

SPIRIT OF THE RIVERS [*appearing: "Water Music"*]—1783. In the sound of the Potomac with a memory of the Severn and Chesapeake Bay—Mount Vernon.

[*Before the curtains part, there is a sketch by the Negroes, "a break-down dance" with music ("Possum up a Gum-Tree") of banjos and bones, which ends with a cake-walk across the stage, an* OLD MAMMY *leading it with the prize cake held proudly above her head. Then the curtains part. The drawing room at Mt. Vernon is disclosed, gay with evergreens and holly. There is a big bowl of punch surrounded with many glasses;* TWO OLD SERVANTS, *a* PARLOR MAID *and a* BUTLER, *are busy with finishing touches.*]

BUTLER—Billy Lee, he done got so uppity after he done bin to 'Napolis, he ain't gwine fotch in no mo' wood. He say, what Massa got us niggahs fo' but fo' to fotch in wood an' draw watah? Dat niggah done think hisself white, sense de Gen'al done tuk him to 'Napolis an' he done seen de Gen'al 'sign his 'mission!

MAID—'Tain't no class to go to 'Napolis. Ma ole man's up to 'Napolis. That no-count Niggah gits sold every Monday mawnin' reg'lar as de wash done sot on the line. He be's put up fo' sale ebery day. What done happen at 'Napolis when de Gen'al he 'signs?

BUTLER—Ma! but dey speeched an' dey shouted an' dey et all day! Ay ain't neber seed sech a batch o' chickens in ma' life. Dey done got some highfalutin' biscuit—hops in 'em lak yo' puts in

ma' brew—looks lak it sho' would mak 'em sick. When Ah eats biscuit, Ah wants biscuit. 'Napolis sho' done turn out to see our Massa 'sign.

Maid—'Sign? He ain't done sign nuthin', Niggah! When yo' sign, yo' writes down yo' name an' c'ain't get outten it. Ah done it onct when Ah ma'hied ma' Sam'l. Fo Gawd, dat's de las' time dis niggah eber goin' X! Boy, yo' bin talkin' 'bout resign. What Massa George he done got hisself inter som'pin an' him fix jest lak Ah did with ma' Sam'l for to get rid of it.

Butler—Gal, yo' talk lak yo' ben lookin' in de Massa's books.

Maid—Misses say, he ain't agwine to be Gen'al no mo'—jest gwine stay put, amindin' us niggahs an' aworkin' wid flowers an' watchin' de fa'ms.

Butler—Get outten heah! Heah dey come!

Maid—Ah tell yo', Niggah——! [*They hurry out.*]

[General *and* Lady Washington *enter, surrounded by a gay group.* Washington *dispenses hospitality while some one sits at the harpsichord and a group gathers around her to sing a Christmas carol ("I Saw Three Ships Come Sailing".) Negro musicians enter with fiddles, banjos and bones, and approach* Martha *with bows.* Martha *assigns them places and an old-fashioned reel is danced. (Music: "Lillibulero".) The guests form for the minuet (Music: "Minuet Danced before George Washington"—"Minuet Danced Before Martha Washington".)* General Washington *leading it with his wife. The scene concludes with a grand march, in which additional characters may be brought on to advantage. Informal freedom marks the occasion and the real spirit of Christmas in the country is evident throughout.*]

Curtains

[*Entr'act Music: "The Toast to Washington"—Hopkinson, mixed voices.*]

Scene VIII
SUNDAY MORNING AT POHICK CHURCH

SPIRIT OF THE RIVERS [*appearing: "Water Music"*]—1786. In the sound of the Potomac River—Pohick.

[*The curtains part. Sunday morning at Pohick Church, equi-distant from Mt. Vernon and Gunston Hall, home of George Mason. The notables assemble before service and discuss the news of the day.* CHILDREN *with their black* MAMMIES. *If desired, the scene can be played in two parts: the alcove serving as the entry to the church in one part; and the balcony above for the pulpit of the* REVEREND LEE MASSEY, *in the second part. In both instances, the arrivals assemble on the main stage. Music: "The Pastorale" from the "Messiah" of Handel.*]

SPIRIT OF THE RIVERS—

In coaches they come by the highway: their liveried outriders advance,
Postillions erect on the leaders, right proudly the four horses prance.
Lovely ladies are smiling "Good-morning" to gentlemen mounted and brave,
Who spring from the saddle to greet them, tossing lightly the reins to the slave.
In the shade of Pohick they assemble, exchanging the news of the day,
While the snuff boxes pass 'round politely till the bells call to praise and to pray.
The Coffers, the Pollards, Ellzeys, the Hendersons, Washingtons, Moores,
The Gibson's, McCartys, Deneales, are kneeling. This house is the Lord's.
The parents have entered the church door, the sound of the hymn fills the air,
Reverend Massey stands robed in the pulpit and summons his people to prayer.

Curtains

[*Entr'act music: "Old Hundred" or "Coronation"—Choir.*]

Scene IX

THE FIRST INAUGURAL

SPIRIT OF THE RIVERS [*appearing: "Water Music"*]—1789. In the sound of the North (or Hudson) River and the East River, with breezes from the Atlantic Ocean—New York.

> [*The curtains part. Use main stage, fore-stage and balcony. Handel's river music, "Maestoso Triumphant", as prelude to bands playing, bells ringing, cannons roaring.* A GROUP OF CHILDREN *scatter flowers; much noise and demonstration, words cannot be heard. At Federal Hall,* GENERAL WASHINGTON *is met by a group of* REVOLUTIONARY VETERANS. *Music: "Rinaldo March" from the "Beggars' Opera".*]

WASHINGTON—My old friends!

VETERANS [*crowding around him*]—Long live our leader! Welcome, General!—Do you remember Princeton?—Hurrah to the memory of Hugh Mercer!—Monmouth!—Damn Charles Lee!—Damn Benedict Arnold!—Trenton!—huzzah, huzzah!

> [*Shaking hands with as many as can reach him,* GENERAL WASHINGTON, *escorted by* GOVERNOR CLINTON *and* GENERAL KNOX, *makes his way between the cordon of* SOLDIERS *and* SAILORS *to his place on the balcony. Recognizable in the company are some who were at Valley Forge, Yorktown, and in other campaigns;* ALEXANDER HAMILTON, BARON VON STEUBEN, GENERAL ST. CLAIR, *the* VICE-PRESIDENT JOHN ADAMS, *some who drew up the Declaration of Independence, and* ROBERT LIVINGSTON, *Chancellor of New York, who administers the oath of office.*]

WASHINGTON [*repeating after* MR. LIVINGSTON[—I do solemnly swear that I will faithfully execute the office of President of the United States; and will, to the best of my ability, preserve, protect, and defend the Constitution of the United States.

> [SECRETARY OTIS *presents the Bible. The* PRESIDENT *kisses it.*]

ROBERT LIVINGSTON—Long live the President of the United States!

THE ASSEMBLY—Long live the President of the United States!

[*The flag is unfurled, a salute of thirteen guns is fired, the bells ring tumultuously, the* REVOLUTIONARY VETERANS—*an excited group of men in shabby uniforms—wave flags; and above the din, the voice of the populace rings cheeringly, "Long live the President of the United States".*]

[*Entr'act Music: "The President's March".*]

Curtains

Scene X

PRESIDENT WASHINGTON INTERVIEWS A SCOTCH LAND-OWNER

SPIRIT OF THE RIVERS [*appearing: "Water Music"*]—1791. In the sound of the Potomac.—The site of the Federal City.

[*The curtains part to reveal the farm and orchard of the Scotch farmer,* DAVID BURNS *(main stage).* WASHINGTON *appears with* DR. DAVIS STUART, DANIEL CARROLL *and* THOMAS JOHNSON, *in animated discussion over a map which they are consulting. Arriving at the door of the Burns' log cabin (the alcove), they roll the map and knock on the door. Their summons is answered by* MARCIA BURNS, *the little daughter of* DAVID BURNS.]

COMMISSIONER—Is Mr. David Burns at home?

MARCIA [*curtsying*]—Aye, ye Honors, an' who may ye be?

COMMISSIONER—General Washington and friends.

MARCIA—Me faither is in the hoos; he will be verra pleased. Faither, faither! here be bonny gentlemen!

[*Heavy step with thump of a stick. The old Scotchman comes to the door. He is sturdily built, florid, with grizzled hair. His manner is not gracious.*]

Burns—Ye be come again? An' for what comes so great a General to see a puir body?

[Dr. Davis Stuart, Mr. Daniel Carroll, Mr. Thomas Johnson, *are surprised.*]

Washington—Not so poor, not so poor, my friend—with all the land along the river——

Burns—Wad the prospect o' sa bonny a stream entice the gentlemen tae a stroll along its banks——?

[The Commissioners *walk toward the river (forestage).* Burns *motions* George Washington *to seat upon a bench at the door and seats himself beside him clumsily. Little* Marcia *lingers near her father but he turns upon her.*]

Burns—Tae yer dollies, lassie, tae yer dollies. I ken Mr. Washington, hoo ye, hae yer e'e upon m' acres—yon French jackanapes L'Enfant I wad hae it for his toon. Weel, maland is ma ain.

Washington—This tract would be highly desirable, Mr. Burns. Other landsmen have acceded to the request of the government. And you know the proximity of the Federal City has made you a rich man. Miss Marcia will be a great heiress.

Burns—The Wee-un'll be a great heiress?

Washington—And I would remind you, sir, that it lies within the power of the government to confiscate for the public good, I think——

[Burns *rises angrily to his feet.*]

Burns—Ye think—an' I ken, too, an' ma' thoughts wadna be tae the liking o' yer Generalship. [*shaking his head angrily*] Ye wad threaten we, wad ye? Ye wad confiscate ma land and apprehend ma person, very like! An' marry ma lassie tae some young whippersnapper! An' where wad you hae been yersel, for all ye think yer words pure gold, had ye nae married the rich widow Custis wi' her naygurs an' her lands?

Washington—Enough! Child, call my friends.

[*He stands examining the apple trees until they reappear.* David Burns *walks angrily back and forth.*

As his friends join him, WASHINGTON *bows ceremoniously to* MR. BURNS. *The* COMMISSIONERS *do the same and they depart.* MARCIA *trips beside her father, trying to pacify him.*]

BURNS—An' Mr. George Washington wi' the Widow's mickle siller—auld Davy Burns gie's nay a whistle for sic talk. Nae non shall tak ma' ain land frae the lassie an' me——!

MARCIA—Na, na faither, the gentlemen meant ye na harm——

BURNS—Ye tell me that? tae ma face! Hae ye nae tasks? Hae ye nae dollies, that ye wad harry ye puir faither? Come noo——!

MARCIA—Noo, faither, ye ken ye will yield right enough, gie ye time.

BURNS—Time? time!——

Curtains

[*Entr'act Music: "Ombra mai fu" from the Handel opera "Xerxes". Recitative and Aria, male solos.*]

Scene XI

L'ENFANT SHOWS THE PRESIDENT PLANS FOR THE FEDERAL CITY

SPIRIT OF THE RIVERS [*appearing: "Water Music"*]—1791. In the hearing of the Potomac.—Georgetown.

[*The curtains part. Main stage. Without, a plash of the water, voices of workmen and boatmen.* THOMAS JEFFERSON *and* MAJOR L'ENFANT *at a table littered with papers in* L'ENFANT'S *headquarters; maps on the walls; surveyors' implements in sight.* MAJOR L'ENFANT *is restless; looks constantly toward the street entrance; listens.*]

L'ENFANT—It is not his practice to be late! Military precision is a leading quality of the President.

JEFFERSON—Yes. An orderly brain. A life of discipline. George Washington knows the value of method and routine.

[L'ENFANT *paces the room, stands looking out of the window.* MR. JEFFERSON *rises and joins him at the window.*]

Jefferson—Ugh!—see that mother on the deck—she has stopped her preparations for dinner to chastise her baby!

L'Enfant—Do you recall the view from the chateau at Ecouen, near St. Denis, outside of Paris? The castle of the Montmorency, overlooking the city and the fertile, intervening valley? So will be the environs of our Capitol. Its dome against the sky, avenues running like the rays of a star from a central focus——

Jefferson—We can hardly project our imaginations to the vision of what one day will be seen from these heights. Colleges and factories will rise above the river, beautiful mansions along the crest of the Virginia hills, bridges spanning the river with highways into the whole south through Virginia——

L'Enfant—Oh, that I might live to see this dream come true! to view from such a vantage ground the shining walls of our Federal capitol!—the great vessels, the commerce of the world, the coming and going of diplomats of all countries——!

Jefferson—Navigation will never get beyond this point. Yet is it no hardship to believe that the wild beauty of this rocky bottom may be preserved as a spot of untrammeled nature in the midst of a world of brick and mortar, a refuge for birds, perhaps.

[Washington *enters.*]

Washington—Pardon my tardiness, gentlemen. [*greets* Jefferson courteously and L'Enfant *affectionately*] Mr. Secretary, our young friend informs me that within twenty-four hours you have furnished him with plans of a dozen European cities. Your learning and versatility, sir, amaze me.

L'Enfant—Mon General, it is ever so. Monsieur Jefferson knows Europe. It is interesting and valuable that we compare our own plans with older places which have stood the test of time. Mr. Jefferson, of all Americans, comprehends the classical and academic in art, and it will be his taste which will be the basis of American taste in art and architecture. Myself, pour moi, J'aime beaucoup le style de le Notre, and it would be the plans of Versailles to which I cling, the vision de Notre modified to

the topography of this district and adapted to the sentiment of a republican people. Will you Excellency inspect my drawings?

[*The three seat themselves at the table.* L'ENFANT *displays his drawings, leaning earnestly over the table to point with his finger to certain spots.*]

L'ENFANT—Here is the Potomac River, here the Eastern Branch, Georgetown, where we stand, is in this direction. The streets run north, south, east, and west. The city will have every requisite for beauty, health, and every reason to expand.

WASHINGTON [*rising and extending his hand to* L'ENFANT]—Congratulations, Major L'Enfant! I felt I had not miscalculated. I confess I have pondered with some concern over this matter—a matter of utmost moment—but all that you have done is agreeable to me, as I see it is to Mr. Jefferson, [*extends his hand to* JEFFERSON] and will be to the pride and satisfaction of the American people.

[L'ENFANT *rings and a servant appears with wine and glasses on a tray.* L'ENFANT, *with much emotion, embraces the* PRESIDENT, *exclaiming: "Mon General! mon President!" He then embraces* MR. JEFFERSON. *"A toast to the glory and prosperity of the United States of America!" Music: "Fill Every Glass" from "The Beggars' Opera".*]

Curtains

[*Entr'act Music: "The Johann Stamitz Trio, No. 5"—instrumental.*]

Scene XII

THE PRESIDENT SITS BEFORE GILBERT STUART

SPIRIT OF THE RIVERS [*appearing: "Water Music"*]—1796. In the sound of the Delaware and Schuylkill Rivers—Philadelphia.

[*The curtains part, revealing the interior of* GILBERT STUART'S *studio. Portraits of* WASHINGTON *and other notables around the walls and on the floor. The* PRESIDENT *sits at ease in an arm chair. The painter,*

palette and brushes in hand, walks back and forth before his sitter and the nearly finished canvas. The studio opens into a large room, dining-salon or hall (the alcove).]

STUART—The light has changed, your Excellency, and by the time [*the clock strikes four*] your Excellency has stretched his legs and I have put my tools in order, our friends may be arriving.

[*The* PRESIDENT *walks about.*]

STUART—The Secretary of State has signified his intention to call and I trust this very evening he may bring Major L'Enfant with him. L'Enfant is no mean artist himself—his father is a court painter of much merit and a designer of the Gobelin tapestries.

[*The painter meticulously puts his box in order—the* PRESIDENT *inspects his portrait.*]

WASHINGTON—Lifelike but severe, rather severe.

STUART—Grave, your Excellency, as one who has borne grave responsibilities. Of all the portraits I have humbly essayed to do of your Excellency, this promises to be the best, sir.

WASHINGTON—That is well. To a farmer and a soldier, it is miraculous that upon a flat surface you can create the impression of projection and that mere pigment can so reproduce flesh and blood.

STUART—And to a mere painter, your Excellency, such achievements as your own in field and council chamber are especially amazing.

[*Enter* JOSEPH, *a footman.*]

STUART—Are preparations complete in the dining room?

JOSEPH—Yes, sir.

STUART—Your Excellency, shall we refresh ourselves?

[JOSEPH, *after the exit of* WASHINGTON *and* STUART, *goes through a pantomime mimicing first the* PRESIDENT *and then the painter; struts the room, pulls an imaginary queue, then makes a feint of painting in most exaggerated burlesque of his master. The* PRESIDENT *and* STUART *return. A knocking at the door saves the situation.*]

STUART [*to* WASHINGTON]—L'Enfant is a friend of John Trumbull and barring some differences of opinion upon theory and technique, Trumbull and I are—umph——

WASHINGTON—L'Enfant—a gifted Frenchman, wounded and imprisoned in our cause.

[*Enter* MARTHA WASHINGTON *and* NELLIE CUSTIS.]

WASHINGTON—And how is my dear Patsy?

MARTHA—And how is my dear President?

STUART [*bowing low*]—What think you of the picture?

JOSEPH—Mr. and Mrs. Robert Moore; Mr. Lawrence Lewis; Miss Rebecca Gratz.

[*There is a general interest manifest. Murmurs of "The beautiful* REBECCA", *"The lovely Jewess". All are desirous of paying her honor.*]

JOSEPH—The Secretary of State! Major L'Enfant.

[*A continual exchange of bows and curtsies.*]

JOSEPH—The Secretary of the Treasury, Mr. Walcott; Mr. and Mrs. Wharton; the Attorney General and Mrs. Lee; Mistress Bordley! Miss Elizabeth Bordley!

[*Groups stand about in conversation or move to the adjoining room.*]

JOSEPH—The Vice-President! Colonel and Mrs. Carter of Virginia! [MAJOR L'ENFANT *comes to contemplate the portrait;* STUART *joins him. Obligato from "Water Music" (Maestoso), heavy and ominous toward end.*]

L'ENFANT—C'est une technique encroyable, M'sieur; mais vous ete hereux d'avoir cette facilite d'exprimer la carataire si' parfaitment.

STUART—From Major L'Enfant this is praise. But, sir [*he speaks excitedly*] there are stirring scenes I would fain reproduce—the General crossing the Delaware——!

L'ENFANT—Vraiment! Vraiment! [*equally agitated, gesticulating both of them before the easel.*]

Stuart—Dark—winter—depression—heavy gray skies—a gray fog—ice—in the foreground a fire—they are cold—yellow, red, white the light—figures move——

L'Enfant—Oui, oui, M'sieur! The people in silhouette against de—de——

Stuart—Lurid, livid light—some have burning torches.

L'Enfant—Illumination—infernal—hellfire, you say. C'est aussi dramatique. C'est pour la musique quelquechose charmant, tetriste, tragique—Moins pour la vision—a thing of sound not of sight—for the ear, not the eye——

Stuart—Yes, I grasp your thought! Listen, creaking of wharf and piers, battering of boats against the ice! the threatening voice of the river, angry in flood!

L'Enfant—The voices of men—they exclaim: "They dare not! It is murdair, General! General, what would the country do without you?" Over all, the voice of mon General, "I go!"

Stuart—"Have you looked to the boat? Is she sea worthy?"

L'Enfant—"She is, she is!" They shout us, she is safe!

Stuart—"Man the oars! the locks. Hold a torch! make sure of the locks."

L'Enfant—"Have you ropes? Hold fast to your cloaks! 'Tis a ripping wind!" They are off—the boat scrapes, you say, scrapes? "Hark, hark! Halt! On the other shore make a fire"—Eh, bien, then respond, they will light a signal fire—the sound of oars against the ice——

Stuart—The fire this side dies down—the throng have massed into one vast shadow—groans!

L'Enfant—Weeps——!

Stuart—Prayers——!

L'Enfant—Mon Dieu! They arrive! the fire burns on the far bank! they are across! You will one day paint it. Magnifique, M'sieur, un courage magnifique!

Curtains

[*Entr'act Music: "Mansion of Peace", by Samuel Webbe.*]

Scene XIII

TRACING SILHOUETTES

SPIRIT OF THE RIVERS [*appearing: "Water Music"*]—1799. In the sound of the Potomac with a memory of the Severn and Chesapeake Bay—Mt. Vernon.

> [*The curtains part to show the main stage.* GENERAL *and* MRS. WASHINGTON *are in the library.* WASHINGTON *sits near the table, the candle light falling on the "Alexandria Gazette" in his hand.* MARTHA *is making lace. The windows are open and from the slave quarters come the sounds of fiddling and dancing. (Music: "Zip Coon" or "Turkey in the Straw".) The music drifts into crooning and songs as the evening wears on.* NELLIE CUSTIS *stands near her grandparents.*]

NELLIE—I have a fancy to do your portrait, Grandfather. The shadow falls so clear upon the wall. Have I your permission to trace it in lampblack on a bit of paper? [*The* GENERAL *nods and takes the chair she indicates. She prepares the materials, makes the tracing, her grandmother rising to watch her.*] And Grandmother, you also—your filly cap and kerchief will be fair.

> [WASHINGTON *gives his chair to* MARTHA, *who sits straight and prim while* NELLIE *replaces the paper on the wall and traces her profile also.*]

NELLIE—These portraits will be a joy to me, as the harpsichord has been to all of us. They are very like. I shall treasure them dearly and the memory of this evening.

WASHINGTON—My child, sing "The Wayworn Traveller". It is a song for which I have an affection.

> [NELLIE *seats herself dutifully at the harpsichord and sings.*]

WASHINGTON—We little thought when we ordered the harpsichord for you from London the pleasure we should derive from it in our later days.

> [NELLIE'S *fingers stray idly over the keys in a bar of "Annie Laurie".*]

WASHINGTON [*to* MARTHA]—Well, Patsy, shall we have prayers and retire?

MARTHA—Yes, George, I am tired.

[LAWRENCE LEWIS *enters, announced by a servant.*]

WASHINGTON—Well, Nephew, just in time for prayers. [LAWRENCE *bows.*]

MARTHA—Nellie, will you ring for the servants?

WASHINGTON [*to* LAWRENCE]—You will join us?

LAWRENCE—If I may be permitted.

[NELLIE *rings the bell and hands a prayer book to her grandmother. The* HOUSEHOLD SERVANTS *enter modestly six or seven and* MARTHA WASHINGTON *motions them to be seated, reads Psalm* 39, *after which they bow themselves out, with "Good night, Massa" and "Good-night Missus" and "Good-night Missie Nellie and Marse Lawrence."*]

WASHINGTON [*to* LAWRENCE]—You will not think us uncivil if Patsy and I excuse ourselves?

LAWRENCE—Not at all.

[NELLIE *kisses her Grandmother's cheek and holds open the door, kissing the* GENERAL'S *hand as he passes out. A maid with a candle is waiting outside.*]

LAWRENCE [*embracing* NELLIE]—Nellie, my love, it is friendly of them to grant me a few moments alone with you. How I long for such moments.

NELLIE—Yet—Grandmother disapproves of young men and maidens sitting too long and too late together, and I always visit her room before retiring. Will you say goodnight? I am sure they expect you to stay here, rather than ride home this late. We shall meet in the morning. [*wistfully*] Lawrence, they are always wonderful. Do you think when we have been married as long we shall be as they?

LAWRENCE—I am of his blood, you are of hers; and we have had their example.

[NELLIE *extends her hand, dismissing him. He kisses it tenderly.*]

LAWRENCE—Goodnight, my love; good angels guard you! [*Exits. Alone in the room* NELLIE *returns to the harpsichord and her fingers stray over the keys. (Music: "Drink to Me Only with Thine Eyes".) At the end of the song, the girl stands at the window listening to the sounds of the banjo, the singing and crooning, which still sound faintly from the slave quarters. After a moment she snuffs out the remaining candles and in the darkness leaves the room. The melodies from the quarters die out. There is only the murmur of the River Potomac flowing, flowing past Mount Vernon on its way to the sea. "Water Music" while the curtains close slowly.*]

Finis

YOUR DRAMATIC PROGRAM

The Commission requests that two copies of the program of any George Washington pageant or play given at any place in the United States or in foreign countries be sent to the Pageant and Play Department, United States George Washington Bicentennial Commission, Washington Building, Washington, D. C., that the programs may be placed in the Government archives.

It is urged that not only the auspices and the place of presentation — indoor or outdoor — be printed upon the program, but also the date and the name of the city or town and the State.

APPENDIX

Stage

The most practicable stage upon which to set "Many Waters" would undoubtedly be a curtained stage affording a fore-stage (apron) and a main stage with a large balcony or raised platform. If the balcony is used and can be above an alcove, the set can be enriched by the use of appropriate back-drops, French doors, and the like. The furnishings necessary for the various scenes, especially the outdoor scenes, might be by suggestion only.

Costumes

All historical characters are to be dressed in costumes and uniforms of the period. For full information regarding costumes consult the "George Washington Play and Pageant Costume Book" issued by the United States George Washington Bicentennial Commission and sent upon request.

Music

The musical motif of "Many Waters" is agreeably suggested by the orchestral "Water Music Suite" of Handel. It is intended that the various movements of the Suite, performed as an obligato whenever the Spirit of the Rivers speaks and to begin and end the piece, should form the musical continuity of the Pageant. The various folk tunes and songs are historically accurate for the period which they serve to embellish. Those of the Indians are open to debate, as we have no record of their own productions; of the Negroes likewise, although we know that the slaves did learn to fiddle for the dances and to imitate their masters in songs and hymns. Orchestral and band music is used to suggest the martial and ceremonial actions of the drama and chamber music for the more intimate domestic scenes. Our musical heritage at the time of the Revolution was as English as our speech and customs, and it was not until the founding of the Republic that our native genius began to flower.

Music Plot

OVERTURE: "Water Music" Handel (Orchestration).

PROLOGUE: Obligato "Allemande" from "Water Music".

SCENE I: "London Bridge"; "Greensleeves" (Song—children's voices).

SCENE II: "British Grenadiers"; Indian Music—"Alknomook"; "Dead March"—Handel; "Last Post" (Trumpet Call); "O God Our Help"—St. Anne (Funeral hymn sung by quartet male voices).

SCENE III: "Dundee", "Arlington" (Negro music); "Give me Thy Heart" —Hopkinson; "Robin Adair" (curtain music).

SCENE IV: "The Girl I Left Behind Me," "See the Conquering Hero Comes" (Unison chorus); "Song of Faith" (curtain music).

SCENE V: "Marlbrook S'en ra t'en guerre", Blow Blow Thou Winter Wind" (curtain music, men's voices).

SCENE VI: "Ode to Columbia's Favorite Son"; "The World Turned Upside Down"; "Marlbrook s'en ra t'en guerre"; "Cornwallis Burgoyned" to the tune of "Chester" or "Maggie Lauder", "Yankee Doodle" (curtain music, band).

SCENE VII: "Possum up a Gum Tree"; "I saw Three Ships Come Sailing" —Carol; "Lillibulero" from "The Beggars' Opera" (Reel); Minuet; "The Toast to Washington"—Hopkinson (curtain music, mixed voices).

SCENE VIII: "Pastorale" from Handel's "Messiah"; "Old Hundred" or "Coronation" (curtain music, by choir).

SCENE IX: "Rinaldo March" from "The Beggars' Opera"; "The President's March" (curtain music, band).

SCENE X: "Ombra mai fu" from the opera "Xerxes" by Handel; "Recitative and Aria (male solo, curtain music).

SCENE XI: "Fill Every Glass" from "The Beggars' Opera"; "The Johann Stamitz Trio, No. 5" (curtain music, instrumental).

SCENE XII: "Mansion of Peace" by Samuel Webbe (curtain music, solo).

SCENE XIII: "Zip Coon"; or "Turkey in the Straw"; "The Wayworn Traveller"; "Annie Laurie"; "Drink to Me Only With Thine Eyes"; "Water Music"; "Washington's March" (curtain music, band).

(For references to above music consult the historical pamphlet "The Music of George Washington's Time" and the music booklet, "Music From the Days of George Washington", issued by the United States George Washington Bicentennial Commission.)

GEORGE WASHINGTON PAGEANTS

(Full synopses of these pageants are contained in the catalogue "George Washington Pageants and Plays," which will be sent upon request)

CHILDHOOD DAYS IN WASHINGTON'S TIME—A pageant in five episodes for children; 30 to 300 characters.

FROM PICTURE BOOK TOWNE—Scenes from days of Washington especially adapted for production by small children.

LIVING PAGES FROM WASHINGTON'S DIARY — A candlelight reverie. Washington tableaux interspersed with dialogue and song.

MANY WATERS—A pageant in thirteen scenes. The action carries one to the shores of the same rivers Washington frequented.

THE BOYS' GEORGE WASHINGTON—Designed for juveniles and depicting six episodes in the life of Washington.

THE GREAT AMERICAN—A community pageant-drama in six actions portraying Washington as surveyor, Frontiersman, Legislator, Commander in Chief, Statesman, and the Man. For presentation by adults and children.

THE MAGIC SQUARE—A pageant-play in one episode especially designed for use by 4-H Clubs.

THE REDBUD TREE—A pageant for children written in the spirit of fantasy. The scene is set at Mount Vernon.

THE FATHER OF HIS COUNTRY—Thirteen important events in the life of Washington for adult presentation.

THROUGH THE CALENDAR TO MOUNT VERNON—An historical fantasy that transports modern children to a colonial age.

WAKEFIELD—A folk masque of America, being a Midwinter Night's Dream of the Birth of Washington. For presentation by adults and children.

WASHINGTON RETURNS—Four episodes: "The Youth and Adventure"; "The Man and Home"; "The General and Fame"; "The Statesman." Especially adapted to schools.

WHO'S WHO IN FEBRUARY—A pageant-play for children in which Miss February Twenty-second plays a leading rôle.

UNITED STATES GEORGE WASHINGTON
BICENTENNIAL COMMISSION

Washington Building
WASHINGTON, D. C.

Announcements

Attention is called to the following dramatic material published by the United States George Washington Bicentennial Commission:

1. GEORGE WASHINGTON PAGEANTS AND PLAYS—a bibliography of all George Washington plays and pageants, with a short synopsis of each, published by the Commission, and a descriptive list of dramatic material on the subject of George Washington, available from publishers throughout the country.

2. GEORGE WASHINGTON COSTUME BOOKLET—an illustrated booklet picturing and describing the civilian dress and military uniforms of colonial days, with suggestions for costuming plays and pageants.

3. MUSIC FOR PLAYS AND PAGEANTS—including concert pieces, dances, marches and miscellaneous music of the Washington period, together with suggestions as to the adaptability of such music for specific occasions.

4. PAGEANTS AND PLAYS for Bicentennial occasions. (See pamphlet "George Washington Pageants and Plays" for complete list.)

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